MISS TEIMS A SAMPLE OF WHAT IT CAN ACCOMPLISH.

Ean Turn a Double Somersault and Do Pirouette in Midair-in Perfect Coudition Physically, Even to Complexion -Began Her Circus Training as a Baby.

Miss Albertina Teims, acrobat and trapeze performer, who is said to be the woman in the world that can do a double semersault and pirouette in midair, and who is now in America for the first time, looked appealingly at an interpreter who gave her the word in German, to-

gether with sundry explanations. Miss Teims, who was born in Hungary, speaks English haltingly and there are some words, like nerves and nervous, for instance, which evidently are not insluded in her vocabulary. Apparently she is that rarest of modern products, a woman without nerves.

As a result, before the interpreter stopped speaking, the young acrobat—she is only 19threw back her head and laughed like a schoolgirl, revealing by the act two rows of perfectly even, strong, white teeth.
"Why should I be nervous?" she asked

"Because," it was suggested, "your work is both difficult and dangerous and if you happen to be not quite well surely it must be a tremendous strain on the nervous

"But I am always quite well. I have never been ill one day in my life; never," was the rejoinder given with an emphasis which deepened the pink of a complexion calculated to make most women break the Commandment against covetousnessa complexion without blemish, which fairly glows at times and which, like everything else about the owner, suggests perfect

Physical culture faddists might easily



MYRS TRIMS OFF THE STAGE.

rave over this trapezed performer. As an example of what constant physical exercise can do for the body she is worthy of their

Miss Albertina is almost 5 feet 6 inches tall, is large of limb and weighs about 145 pounds. When one grasps her rounded arm expecting the fingers to sink into noft fiesh it is only to find flesh and musde as unyielding as rock. "Sleep well?"

There was another folly laugh at the question, and then came this confession: "I can sleep through any kind of noise, and I never wake up from the time I go to bed till I get up in the morning.

Yes, I have always done trapeze work, and I enjoy it. I suppose I inherit my love for it. Before mother was married and for some years afterward, she did

trapeze work and walked on a wire. No; she has given it up now. She is too heavy and thinks she is too old, although every one takes her for my sister. I have one small sister of four who likes to do stunts, too, but papa does not want her to be

a professional trapeze performer, and so will not give her any training at all. "He began my training when I was a baby. At ten months I could stand on one foot on his hand, and my first public appearance was at the Winter Garden in Berlin when I was five. Before I was three I practised every day on a trapeze hung close to the ground, and at six I used a trapeze twenty

cial performance before the Kaiser. "In those days child performers were more of a novelty than they are now, and they always drew big houses. I did not begin to do the double somersault and a complete pirouette in a leap from a flying trapeze until I was 12." Do you look at the spectators when

feet high. When nine I was a star at a spe-

THE ACCENT AND THE STAR.

WHY GERMAN ACTORS RARELY SUCCEED IN ENGLISH PLAYS.

The Public Is More Particular New About the Way in Which Its Own Lauguage Is Spoken on the Stage, Says a Manager

-Instances Which Prove the Theory. "It is a peculiar fact that actors who have won success on the German stage in this country," said a theatre manager to a SUN reporter, "rarely repeat that experience once they pass over to the English speaking stage. I can recall scarcely a single actor

was received with equal favor in English. "Leo Dietrichstein, who used to act here at the Irving Place Theatre, has been much more successful as an adapter of German plays than as an actor. He acted a character part in one of the French farces played by Charles Frohman's Corredians when that organization was in its prime, but Mr. Ditrichstein has prospered more through keeping fresh in his mind the plots of the German plays he used to act in

and turning them into English than in transferring to our stage the traditions of German

"Elen Berg, who is now the wife of Robert Edeson, met with no particular degree of success as an English speaking actress, though it was thought while she continued to play in German that she was destined to make a name for herself. Old Adolphi; Max Freeman, who has made a reputation as a stage manager but not as

n actor; Janisch, who made several attempts

you first come on the stage?" Miss Telms

"Always. I want to see if there is a full house and a chance for getting a lot of applause. I like applause, and when I don't get plenty of it I am not pleased. That's why I like a small theatre better than a big one. In a small place the spectators are closer to the stage and can see my act bet-

The next question: "How do you like America?" Miss Telms understood at once without the interpreter's help. She was ewidently expecting it. "I like New York very much," she said,

brightly. "I was longing to come here, and when the telegram arrived asking papa to bring over his troupe and appear at the Colonial Theatre and the Hippodreme, in less than ten hours we were packed up and aboard a steamer bound for this coun-

We were performing in Paris at the time under contract, but papa arranged with the manager for a later date and we got off. The audiences at the Colonial pleased me immensely, they applauded so much "-this with a naïve smile.

"Whether I shall like the Hippodrome a well I don't know, it is such a big place. "Yes, I like America, what I have seen of it at least, but I have found out that artists

for performers, because they must keep

moving all over the country between one

and two day stands. New York engage-

ments are much the best, because they

are for a longer time-more like European

"Well, maybe artists are paid a little

more money in New York than they are in

Berlin and other European cities, but then

they give almost double the work in re-

more pay than in Europe, but I give two

all, the matinée taking the place of a morn-

observe while in training is not to eat

anything for three hours before going on

the trapeze. That is, I take luncheon

three hours before I am due at the after-

before I go on the stage in the evening.

noon performance, and dinner three hours

"When I finish my act, which takes about

twelve minutes, I am perspiring freely

so I wrap up warmly till I cool off, then take

"I shall continue in this specialty for

perhaps only a couple of years longer, when

"Why? Because it means too hard work

At the remark "Probably you will be

married before the end of two years," Miss

"No, no; I do not intend to marry. I am

too busy with my work to think of men

at all. I do not care for men," she ex-

claimed. "At any rate, I shall not think

of getting married for a good many years

"No, indeed; I will never marry an artist."

to establish himself as an English speaking

star-these are only a few of those who

have made the attempt and found very

make such a different impression, once

they act in English. But it is a fact that

the German stage to-day cannot supply

these players are on their own stage."

us with actors, finished and artistic as

The manager might have added that

the German accent is a permanent draw-

back to success on the English speaking

stage. The German accent is that of

numor at that. So it is impossible for

a serious actress to find acceptance with

Anna Braga, wife of Nahan Franko

belongs to the golden days of the Irving

Place Theatre, when the company was

made up of artists from the first theatres

in Germany. After her marriage she

decided to try our stage. For a year she

studied to make her English perfect enough

to appear in public, but finally decided not

A French or a Polish accent might pos

bly be tolerated still, but it is a notable

fact that there are no conspicuous actors

on the stage to-day with the strong foreign

accents once regarded as no impediment

to success.

Poles are famous as linguists, but Medjeska at the outset of her career was all but incomprehensible to her audiences. She learned to speak English much more distinctly after a long while on the stage, but an actress with her marked foreign accent would not be accepted now as she was earlier in life, however talented she might be naturally and however skilled as an actress. Janauschek used to say "Gli me.

an actress. Janauschek used to say

numer and burlesque-and pretty cheap

"I don't try to explain why these actors

little happiness afterward.

this drawback against her.

to run the risk of failure.

Teims shook her head most decidedly.

shall substitute for it something else.

to keep up continuously for a great many

dress quickly.

America.

years.

performances a day instead of one.

For instance, I get perhaps a third

are prevented by various reasons from coming to her. work harder over here than in Europe, and Miss Teims nodded her head sagely.

camels, horses, for which she designs and builds gorgeous trappings. One or two fittings are usually necessary. She does not turn out an elephant's cover until it has been tried on at least twice. "Of course I go right in with the ani-

FOR 35 YEARS MRS. WHITE HAS

Makes Satin Gowns for Roman Princesses

and Fits Elephants on a Stepladder

-Spends 630,000 a Year on Materials

Alene-The Old Circus and the New.

The costumes for the big circus in Madi-

on Square Garden are all made by iMrs.

White, a little woman who wears a plain

henrietta cloth gown, whose gray hair is

parted demurely, who has a low toned voice

and soft brown eyes, and who looks not unlike

a New England spinster of the old school

going to take care of a Sunday school class.

She has been with the circus thirty-five

All through the winter in the werkrooms

in Thirty-fourth street Mrs. White, with a

staff of about twenty-five young women,

is busy making preparations for the opening

of the circus in the spring. Frequently

she goes to Bridgeport to try on the clothes

of those participants in circus revels that

Some of these clients are the elephants,

DRESSED WOMAN AND BEAST.

mals," she says in a matter of course way. "How else could I fit them? I have never had a moment's fear.

"I fit the elephants' covers by means of a stepladder, as well as those of the camels and dromedaries. A step or two up does for the horses. "It is a mistake to suppose that the ma-

terials for circus trappings are chesp and flimsy. Absolutely no expense is spared. It is no unusual thing for me to spend as much as \$15 or \$20 a yard for velvets or satins. The trimmings are the most expensive in the market, including bullions at \$5 a yard. "Nothing that is delicate either in design

or coloring will do for us. We must have the most pronounced colors, the richest effects, for we have always to consider distance as well as the fact that what might look well at night would not do for the street parades which we have outside New

"That orange colored satin gown is for one of the women who ride in the chariot race, and it is finished very carefully, for it will be worn all through the season in the processions. Sometimes when a gown is worn only at night, while we get the best material we are not so very particular about the finishing, linings, &c.

Mrs. White broke off her talk to point out Mile de Tiers, the French woman who loops the loop in an automobile.

"In all my experience with the circus. she went on, "I find that it is always the foreigner who takes those frightful risks You will never find an American woman

Mrs. White has the abhorrence that you will find in all circus performers of the old school for the newer methods.

"I don't know why people should want to do those things," she said. "Of course they get big sums of money, but, gracious! what is that when you are facing death every day? And you can't even have a good time while you are taking the money in for you have to be so careful and in such good training that you are not even allowed to eat like other people. My belief is that a French woman has got to create a sensation; that is as necessary to her as the air she breathes."

She returned to the question of her special "You notice an elephant's cover," she

"Some of them contain fifty yards. for many of the elephants are 15 feet tall Often I have spent \$10 a yard for stuff to make the covers, while the bullion trim-ming is worth \$5 a yard, and hundreds of yards is used. One of the elephant covers we made this year was simply covered "No, the extra work doesn't tire me at with jewels. It took four women four weeks to make it, and the entire cost was over a thousand dollars. "I have often spent \$30,000 for the year's Practically, the only hard and fast rule

supply of materials, and this amount does not include the cost of making nor the expense of renovating. The cost of cleaning

alone this winter was \$1,200.

"Occasionally, when it is so specified in the contract, the lady riders furnish their own costumes, and there are a number of costumes in the show this season that cost three or four hundred dollars.

"The life of a circus costume is about a year. After a season on the road you can imagine that the best materials lose their lustre and their air of freshness. When a brisk rubdown with a hard towel and you consider the fact that an elephant' cover has to be put on twice a day and taken off twice, that each time it may be thrown anywhere that is most convenient it is no surprise that at the end of the tour it is no longer fit for the next year's

"What becomes of the debris?" There what becomes of the debris? There were almost tears in Mrs. White's voice as she explained that in Bridgeport there is a storage warehouse of great size where all the costumes used in all the time she has been with the circus are stored in packing boxes, doing nebody any good. Why, the amount of money that is spent in camthe amount of money that is spent in cam-phor and moth balls alone would run a smaller circus, she explained. "Why are they not auctioned off?" was

"American girls I hear, do not marry young as the Germans do, and I mean copy the American ways new that I am "That I don't know: it is an idea of the "If you should decide to marry would you prefer to choose a husband from among the men in your own profession?"

"That I don't know; it is an idea of the owners that they want everything saved, just as it is, that they will have nothing used that does not look absolutely fresh." Mrs. White spoke of P. T. Barnum in terms of great admiration.

"He took such an interest in the smallest details," she said, "but, of course, in his time the costumes were very different. We had no Durbar, and the lady riders and many of the other performers were the had no Durbar, and the lady riders and many of the other performers wore the short tarletan skirts like the opera dancers. It took hundreds of yards of tarletan for those skirts, and according to my way of thinking there never have been such pretty tollettes. They were airy and so dainty, but they cost a great amount for they were easily soiled, easily torn and distinct to make although the transfer of the same and the same same and the same a they were easily solled, easily difficult to make, although they looked so

simple."
Mrs. White's duties do not end with the winter sewing and the supervision of the wardrobe room at Madison Square Garden. She goes with the circus on its tour and every rent is mended under her supervi-sion. Let the elephant, in a fit of playful-ness, put his tust through a corner of his thousand dollar coat and it is repaired deftly and smilingly, for as Mrs. White remarks, "You can't expect an elephant to display as much pride in taking care of his clethes as a man or a woman would."

sare tagger" in "Macbeth" and nobody care tagger" in "Macbeth" and nobody laughed, so great was the admiration of the public for her art. But audiences are more readily affected by externals now.

"If Janauschek," the manager went on te say, "should appear on the dranatic horizon to-day, it would be possible for her to appear only in strongly marked character rôles in which an accent was not a disadvantage. In classic parts she would never be accented.

advantage. In classic parts are would never be accepted.

"It is all very well to contrast the present condition of the stage with the so-called 'palmy' days, to the usual disadvantage of the state of affairs existing to-day. But it seems to me an advance in taste when the public wants to hear its ewn language spoken prepared.

public wants to hear he stage.

spoken properly on the stage.

"Some other causes interfere with the success of German actors when they set to conquer our audiences. The men to stage, foreign was she apeaking audiences require of leading men, and the women are always lacking in elektilled as a merican actresses soon learn.

WIT OF MAURICE BARRYMORE COSTUMER TO THE CIRCUS. Bright Things Said by Him When at the

Height of His Career. While at the apogee of his ability and fame as a leading man, the late Maurice Barrymore was the chief support in a highly romantic play of an actress noted in the profession for her explosive outbursts of violent language upon small occasion. In the progress of the play it was part of Barrymore's business to bestow a protracted osculation upon the lips of the

THE OWN CONDING OF SECULO

On the opening night Barrymore, inspired by a sense of mischief, far overstepped the limit in his bestowal of this kiss. not only deprived it of the remotest sem-blance of the conventional stage kiss, but kept his lips glued to the actress's for an unconscionably long time, until the first night audience rocked with laughter, the actress's eyes blazing with anger while he held her in his relentless grasp. The critics touched up the incident abundantly, generally with humorous com-ment.

"Barry," remarked Abe Hummel, who met the actor on Broadway on the following afternoon, "you clung to that caress last night for a deuced long time. What was the idea?"

"I was seeking reputation at the cannon's mouth," replied Barrymore, amiably. "Instead, I lost it. You should have heard her when the curtain fell." When Barrymore and the late Steels

Mackaye, actor, playwright, manager, got together, there was invariably a clash of rapier-like wit that relegated the other men at the tables to voluntary silence. One night at a dinner at the Lambs Club

the versatile Mackaye, who was an excellent actor and a splendid reader, rendered the main scene from a part which he had him-self written and played with immense success.

When Mackaye finished the rendition
Barrymore seemed to be the most enthusiastic man around the table. He clanked
his knife against his plate and shouted:
"Bravo! A hundred times, bravo! Mackaye, you ought to be an actor!"

A dozen or more years ago, when Mme. Sarah Bernhardt was returning to France by way of New York from her Australian tour, she was present at a gay little Sunday night dinner party of well known theatrical folk in a private dining room of a New

York hotel. Along before the wind-up of the evening the divine Sarah, who was more subject to such caprices then than she has been in later years, began to direct the somewhat cutting shafts of her Gallio wit at Barrymore, who received the barbs with the greatest good nature. He made it a point not to tilt with women unless absolutely driven to it, and, moreover, he used to declare that he had never been able in the

least degree to understand women.
So Barrymore allowed himself to be the butt of the French woman, and made no effort to get back until she sent him some sort of dart bearing upon her belief in his overappreciation of his personal pulchri-tude, a thing of which Barrymore was

certainly never guilty.

This brought the flush to Barrymore's cheek, sbut he waited his moment. Finally he overheard her saying to the actress seated

You know, my son is of the same name as your distinguished and so very beautiful Monsieur Barrymore—my son Maurice."
"Yes," put in Barrymore solemnly, addressing the actress to whom the French woman had made the remark, "we are of an age, and were playmates at Harrow when he was getting his boy schooling in England. He is well, madam, I venture o hope?" turning with a smile to the French

Everybody at the table knew that Barry more was well past 45 then, quite as well as they were aware of Mms. Bernhardt's extreme sensitiveness as to her age. As a matter of truth, Barrymore was a good twenty years older than young Maurice

twenty years older than young Maurice Bernhardt at that time.

Mme. Bernhardt was excessively amiable toward Barrymore not only for the re-mainder of the evening, but always when she met him afterward.

Barrymore had a dislike for puns, which was altogether unusual for an Englishman. A well known leading actor-now in vaudeville--who was always more or less on his muscle when in drink, dropped into the Morton House café while Barrymore was there with some friends. He no sooner saw Barrymore than he began to rail at him for wholly imaginary injuries, and to threaten to macerate Barrymore to unrecognizable pulp.

Barrymore, noting his fellow actor's ondition, took it all in good part. At length his taunter, who really was an accomplished man with his fists, as he had shown on several occasions when infuriated strolled over to Barrymore and remarked that he had a great mind to knock his, Barrymore's, head off, then and there. blandly remarked Barrymore

behave. You appear to be burying a lot That's all right," replied the pugnacious r, his face curving into a foolish grin, Barrymore."

"I'll Barrymore."

Barrymere gazed at the man with an expression of the most hopeless disgust for a full half minute, and then he said:

"Even the excuse of drunkenness is no condonation for such an unspeakable

lingual profanation."

Whereupon he suddenly darted in, caught the other man around the waist, lifted him into the air as if he had been a paper bag of flour, tossed him face down on a table and spanked him in the old fashioned way, but with modern enthusiasm, for five minutes, the prone actor making frantic but ineffectual efforts to regain his feet.

When the conquered and chagrined actor was at length permitted to get up he gazed weakly at Barrymore for a bit

"Maurice Barrymore, I wouldn't have our disposition for the world." your disposition for the world. Which was the origin, dating back nearly two decades of a phrase which has recently been revived and converted into one of slangful meaning.

Barrymore's carelessness as to his apparel was so pronounced that it was a genuine grief to his family and friends. His contempt for the matinée idol-which he never admitted himself to have been for as much as a minute-was so acute that he took actual pleasure off the stage in showing by the carelesaness of his attire that he had no mind to be catalogued

with that lot.

He was walking along Broadway one afternoon with a couple of companions, when, from the opposite direction, approached an actor of note in classical roles who was conspicuous at all times for his nobby exterior.

"Ah Rarry" hum-hawed this actor.

for his nobby exterior.

"Ah, Barry," hum-hawed this actor, coming into speaking distance, "here you are, in a disgraceful suit of clothes, as usual. This one, however, is even more shocking than its predecessors. Wearing it on a bet, eld man?"

"Yes," replied Barrymore,

"You must have given the other man long odds, Barry," said the other actor.

"I did," replied Barrymore. "I wagered him that you were not the most medicore reader of blank verse now allve, on the globe, and he proved me wrong and won." and he proved me wrong and wor

Python 27 Feet Long. From the Manila American

Leo V. Feaster, a wheelwright at Camp Stotsenberg, accompanied by two natives, while out hunting between the post and Bam bang River, approached within ten yards of a monster python twenty-seven feet long. Feaster emptied the contents of his carbine into it and killed it. After cutting it open here was found inside a deer about two years

only dead a few hours. The natives later carried the deer home for food.

Feaster skinned the snake and with the assistance of the natives brought the skin into the post. It is now in the hands of B troop's farrier, who is tanning it.

old with horns about four inches long, and

MOLIERE AND PURE COMEDY.

MANSFIELDS PRODUCTION OF "LE MISANTHROPE."

Masterpiece of French Comedy of Manners in English Comedy, Classical and Musical-Meredith the Comic Spirit - Moliore, Alceste and Cellinene.

"The Misanthrope" of Molière-a strange pparition on Broadway, and stranger still, I had almost said, in the repertoirs of Richard Mansfield. Yes stranger than the strangeness of the play to an ear trained in English comedy is the strangeness of the familiarity of many of the episodes of it. As M. Arsène Houssaye remarked, Molière is "the first word—the last word—of comedy in France. We may inscribe on his works this modern saying: "The past kills the future.'" In a different sense, Molière is also the first word of English comedy, or, at least, of the comedy of manners; but this is a case in which, so far as England was concerned, the future killed the past. Dryden, Wycherley, Congreve and Sheridan in turn made use of the works of the greatest of all French dramatists, and "Le Misanthrope" in particular; but they used them as the mediaval Italians used the blocks quarried out of the temples of antiquity.

Literature has this advantage over the other arts, however, that it may gain by such a process. The French still have their Molière and at a pinch can take pride in his English offspring. Sarcey, in an article written during the Siege of Paris, with the big guns of the hated Prussians booming in his ears and rattling his casements, soothed the vanity of his countrymen by proclaiming that the glory Molière and of France lived immortal in the literatures of their enemies. All the other theatres were closed; but on the birthday of its great founder the house of Molière threw open its doors for a memorial performance. Above the theatre waved the red cross-le drapeau d'embulance-bus not even that, the authorities bitterly told themselves, and still less respect for Molière, would restrain the insolent enemy from demelishing everything. So the management wheeled Houdon's wonderful statue of Voltaire into shelter from the bombs, and care shedding Paris forgot political and military shame in contemplation of its dramatic glory.

The good Sarcey-let us forget Henri Becque's charge that he was no better than he should have been!)-caught up the spirit of the hour as only he could do. account of the influence of Molière in England is more memorable for its patrictism than for its orthography. Never has even a Frenchman more inerrantly misspelled English names; but perhaps Sarcey got his spelling-with his facts-from an essay on Holberg by one Prof. Legrelle. "Le duo de Newcastle and Tryden transformerent l'Etourdi sous le titre de Sir Martin Marplot Wickerby, qui. ainsi que Wanbrugh, avait séjourné à Paris, reproduisit l'Agnès de l'Ecole des Femmes, dans es Country-Wife; puis dans son Plain dealer, le héros même du Misanthrope. Les pièces de Congrèves sont pleins des réminiscences de Molière, • • • et Fielding, qui devait plus tard s'illustrer par roman de Tomes-Jones adaptait à la vie de sen pays la plupart des chefsd'œuvre de Molière. Il est impossible d'ouvrir le théâtre de Shéridan, sans y trouver, à chaque pas, une réminiscence: l'Ecole du Scandale pétille de traits empreuntés au maître, et si l'on en retirait ce qui a été pris à l'Ecole des Femmes, au Misanthrope, et au Tartuffe, il n'en resterait pas grand'chose."

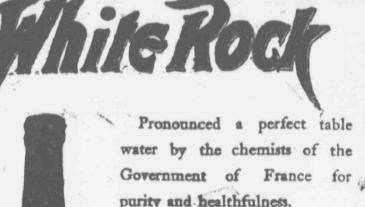
Not Wycherley and Congreye, howevernor even Sheridan-would account for the familiarity to the popular mind of these fragments quarried from the stately antique mansions of French comedy. Our classics may be dead on the stage, but not the scenes which they derive from Molière. Daly in his "Country Girl" purified and prettified for Miss Ada Rehan the scenes of "The Country Wife," which Wycherley derived from "L'Ecole des Femmes;" and the author of "Dolly Varden" made use of the same material in musical comedy in behalf of Miss Lulu Glaser. Lillian Russell's "Lady Teazle" derives from the same source through Sheridan, and in the character of Joseph Surface adds a suggestion of "Le Tartuffe." Miss Alice Fischer's "School for Husbands" shows a similar origin even in its title. Molière's delectable bourgeois gentleman, M. Jourdain, spoke prose all his life without being aware of the fact; and our public without knowing it has been nourished-if these plays can be called nourishment!-on the classic French comedy.

There is a point of view, of course, from which the plays of Wycherley, Congreve and Sheridan are superior to their originals. There must have been, or they would never have been preferred on the stage. To suit the English taste, the fine and intrinsic comedy of Molière had, in the expressive phrase of our eighteenth century play-house, to be "strengthened." A favorite device was to heighten the interest by the addition of dramatic plot and situation On the modern stage our obtuseness to pure comedy has resulted in the hybrid genre known as comedy-drama. The screen scene in "The School for Scandal"-themost perfect bit of "strengthening" on our stage -is a far more effective stroke of the thea tre than anything to be found in Molière, and in addition to the dramatic suspense it achieves serves as a means of the most vigorous and illuminating portrayal of

In the sphere of pure comedy, moreover the strengthening hand of the Englishmen is manifest. For refined and intellectual wit, for latent humor of the kind that warms and suffuses the spirit, while prevoking scarcely so much of outward demonstration as a ripple of laughter, we have little relish "Nay," said Touchstone, "I shall ne'er be aware of mine own wit till I break my shins against it!" Satirically untrue of Rose lind's companion in merriment, the sentence might serve as a solemn arraignment of the British theatregoing public.

But there is an art even in shin breaking. Wycherley, Congreve and Sheridan have each given us a version of Célimène and her amous "scene of the characters" in "Le Misanthrope," and each in its way has its signal merits. Olivis in "The Plain Dealer" resorts to a frank and gratuitous indecency quite unthinkable in her Parisian prototype the days of the Grande Monarque; and Manly becomes, in the words of Leigh Hunt, "a ferocious sensualist, who believed him self as great a rascal as he thought everyelse." But there is no doubt of the comic form with which the passage is written. Dryden speaks of "the satire, wit and atrength of manly Wycherley." Voltaire was shocked by the lack of delicacy in the play; but he saw its vigor. "All Wycherlev's strokes," he says, "are stronger and

bolder than those of our 'Misanthrope.' Congreve's "The Way of the World" is the negation of acting drama, but in point of literary style and comedy portraiture is the English masterpiece that compared favorably with Molière. Meredith's description of Millamant is not to be surpassed, and must be quoted at length, though it loses immeasurably in being



Awarded the only Gold Medal over the world's competitors at the Paris Exposition, 1900, and now given the Highest Award, the Grand Prize, at the World's Fair, 1004.

Used as the exclusive table water at all the leading banquets of the season.

Ask Your Doctor About It.

FRANK T. HUNTOON, President, 11 West 25th St., N. Y.

detached from his illuminating "Essay Comic, which is the genius of thoughtful on Comedy and the Uses of the Comio Spirit." "Millamant is an admirable, almost

a lovable, heroine. It is a piece of genius in a writer to make a woman's manner of speech portray her. You feel sensible of her presence in every line of her speaking. The stipulations with her lover in view of marriage, her fine lady's delicacy and fine lady's easy evasion of indelicacy, the coquettish airs and playing with irresolution, which in a common maid would be bashfulness, until she submits 'to dwindle into a wife,' as she says, form a picture that lives in the frame, and is in harmony with Mirabel's description of her: 'Here she comes, i' faith, full sail, with her fan spread, and her streamers out, and a shoal of fools for tenders.' And, after an interview: "Think of you! To think of a whirlwind, though 'twere in a whirlwind, were a case of more steady contemplation, a very tranquillity of mind and mansion. There is a picturesqueness, as of Millament and no other, in her voice when she is encouraged to take Mirabel by Mrs. Fainall,

who is 'sure she has a mind to him.' "Millament-Are you? I think I have and the horrid man looks as if he thought

so too, &c. "One hears the tones, and sees the sketch and color of the whole scene in reading it. Molière's Célimène is behind Millomant in vividness. An air of bewitching whimsicality hovers over the graces of this comic hereine like the lively conversational play of a beautiful mouth. Small wonder that "The Way of the World" failed, and has never commanded a place on the English stage! Small wonder to that its failure discouraged its author at the age of 30 from all further efforts as a dramatist.

As Congreve's heroine surpasses Molière's in the blush of lifelikeness, Sheridan's surpasses her in brilliancy and -point. Zounds! madam," thunders Sir Peter, enraged by her extravagant airs of the fine lady of the town, "you had no taste when you married me!" Lady Teasle sees her opening in a flash, and rejoins, the wholesome buoyancy of the country girl giving balm to the tart of city wit: "That's very true, indeed, Sir Peter! and after having married you I should never pretend to taste again, I allow!" In the scene in which Sir Peter breaks in on the scandalmongers he adds a touch of honest austerity, not unworthy of comparison with the mood of Molière's Alceste; and the wit flasher with a brilliancy which Molière never achieved-and which, in fact, is so much given to epigram and the rest of the explosives of a pyrotechnic display as to be net above question on the score of dramatic

propriety. Lady Sneerwell-You are a cruel creature Sir Peter; too phlegmatic yourself for a jest and too peevish to allow wit in others. Sir Peter-Ah, madam, true wit is more nearly allied to good nature than your

adyship is aware of. Lady Teasle-True, Sir Peter; I believe that they are so near of kin that they can never be united

Sir Benjamin Backbite-Or rather suppose them man and wife, because one soldom sees them together. In Molière the talk is everywhere guided

by reason. Sometimes he comes near to justifying Dryden's gibe at the French dramatists whose characters "speak by the hourglass, like our parsons." he strays into the bypaths of wit and humor t is only to throw an inward light upon some phase of character necessary to the comedy in hand. Sheridan's dialogue is the thrust and parry of bravos adept at the play of the flashing rapier. The source of his talent and success, according to Taine, is "a piquant style, and perfect machinery; pungency in all the words and animation in all the scenes; a superabundance of wit and marvels of ingenuity; over all this a true physical activity and the secret pleasure of depicting and justify ing oneself-of public glorification." The great French critic has no illusions as to the simplicity of the technique of the world's great master of comedy. farce writer of to-day sees that the catas trophe of Molière's plays is ridiculous; nay, many of them can produce effects better than Molière; in the long run they succeed in stripping the theatre of awkwardness and circumlocution."

What gives Molière his title of supremacy is his masterhood of the comic spirit in its utmost purity-"the intellectual manipulation and transmutation into art," as Henly has defined it, "of what is spiritually ridio ulous in manners and society." To realize all it means one must read Meredith's essay-every golden word of it-on "the first born of common sense, the vigilant laughter." Pure comedy is the flower of civilized society, in which the mind has asserted sway over passions and emotions and in which women, educated and experienced in the world, move with men on a plane of spiritual equality. The [great English comedian of fiction exhorts tivated women to recognize that the Comie Muse is one of their best friends" and accuses them of being "blind to their interests in swelling the ranks of the sentimentalists." A true woman with a sense of humor has all mankind at her feet and rules them for her just ends with a smile of understanding. "You may estimate your capacity for comic perception by being able to detect the ridicule of them you love, without loving them less; and more by being able to see yourself somewhat ridiculous in dear eyes and accepting the correction their image of you proposes. If you detect the ridicule and your kindliness is chilled by it you are slipping into the grasp of It is to their stately school of pure comedy, as Jehn Stuart Mill remarked. that the French owe the superiority of their social life and the capacity for judging character, in which they so much excel their neighbors on the north and east. Molière, consummate master of the stage

as he was, thought little of justifying himself, of public glerification. "The source of his wit is clear reason; it is the fountain of that soil; and it springs to vindicate rea son, commen sense, rightness and justice for no vain purpose ever." Of "The Misanthrope" Meredith says: "The fable is thin. Our pungent contrivers of plots would see no indication of life in the out-As with the singing of the skylark out of might, you must love the bird to be attentive to the song, so in this highest flight of the comic muse you must love pure comedy warmly to understand 'The Mistanthrope.'

Also, you must love Molière; for like Hem-

let, whom he resembles in his passions devotien to truth and purity, Alossie is aptritually very near of kin to his creator. Rousseau, it is true, discusses him as an incarnation of misanthropy. But nothing is plainer than that Ajessie only seems this to Célimène. and to the frivoleus and polished society in which she moves. Others have said that for his model Molière used the ex-Huguenet, Duke de Montausier. There is likelihood in that, for Molière would have hated the thought, as Shakespears hated it, that he had gored his own thoughts sold cheap what to most stear. Yet Shake-speare's semmet is a confession; and some foundation there probably was for the pop-ular fable that Alceste (whom Molière played) was himself, and that Odlimbus was the youthful, vivacious and none tee faithful Armende Béjert, his actress wife. who played the part.

"Célimène is worldliness," says Meredith; "Alceste is unwerldliness." Sarcey is, I think, a little nearer the mark in seeing in Alcests "la legique," the austere and uncompromising spirit of rectitude and consistency—a spirit which, in real life, can only eventuate in radicalism, even in revo-lution. "Alceste is the most astounding of Mollère's creations, for such men did not exist in the court of the grand roi. It was in himself, and by a sort of divine intuition, that the contemplative poet found the material upon which he built up such a subject. The Americans and the English, as we see them in the radical phases of their character. would find in Alceste one of their ancestors. Molière himself had Scotchmen among his ferbears. The austerely noble Puritan, in love with the happy, high spirited, quick

love with the happy, high spinied, dubic witted, fickle woman of the world of excusints fachion—that is the conflict of character upon which Molière built his edifice of spiritual laughter.

There is much more than laughter in this comedy. Voltaire called Molière "that jester, thoughtful as an Apostle." The underlying mood of "Le Misanthrope" is of spiritual perturbation and passional suffering which verge upon tragedy. One does not weep, to be sure; but neither does does not weep, to be sure; but neither does one laugh very much. These are matters tee deep for this sort of thing. It was because of the silent depths of the thought, perhaps, as well as because of the exceptional thinness of the story, that the play failed when Molière produced it. "I moreove on it and certainly never can't improve on it, and certainly never shall," he said But the Parisian public improved on its judgment of it, and soon saw in it the supreme masterplece it is.

There is a divining touch, if somewhat sentimental, in Hugo McCulloch's "Balade of Molière:"

Whatever evil life might bring.
He mocked at it, and so grew gay
With laughter, never sorrowing
For wrongs his hands were weak to stay.
So, when Armande was led astray.
When all his joy was buried deep,
When he was sick to death, he'd say:
"To laugh is better than to weep."

Poet, we grieve, too, but betray
Our grief with teams we cannot keep
The rule thy atrength could still obes.

e rule thy strength could still obe. To laugh is better than to weep

, JOHN CORBIN.